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THE LITERARY SALE SEASON

The opening of the season of auction sales of literary property which usually closely follows that of pictures and art objects, is somewhat late in starting this Autumn, but this coming week will open it with the dispersal, at the American Art Galleries, of a large and notable collection of Americana, drawn from several sources, under the generic title of "Nuggets from American History," and of books from the Library of the late Alexander W. Drake at the Walpole Gallery.

These early season sales will be followed about Thanksgiving by the long delayed opening—postponed from early November by the delays of architects and builders, of the new and handsome home of the Anderson Galleries—the old but well remodelled Arion clubhouse at Park Ave. and 59 St. which will be the scene of many important literary and art sales this season. The Anderson Gallery season will be auspiciously begun with the dispersal of the Fine Arts' books from the Library of Mr. Henry E. Huntington on the afternoon of Dec. 10 next and of the second portion of his Americana collection on that of Dec. 11.

The lovers and collectors of literary property in this country largely outnumber those who devote their attention to the study and collecting of pictures, sculptures and art objects, and we purpose to give again this year a careful and correct record of all important sales of literary, as well as art properties throughout the country. Our records of these sales especially during the past decade, are to be seen and had at our office, and we will at all times be pleased to give information as to past and coming art and literary sales, as to dates prices and values, and to act on commission to purchase at such sales.

Publishers Incorporate

The Hewitt Publishing Company has been incorporated with a capital stock of \$250,000, and will publish Arts and Decoration, the Dry Goods Guide and other periodicals. The magazine, Arts and Decoration, has been published until now by Mr. Dexter Hewitt.

GERMAN ART FIRMS IN LONDON

In the House of Commons recently Mr. Bennett Goldney asked the Home Secretary if he was aware of the close commercial connection between Arthur Levi, an enemy alien, now trading under the name of Stacey at 78 Great Russell Street, and the old enemy firm known as the Berlin Photographic Company of 149 New Bond Street; if he was aware that the business of the Berlin Photographic Company was sold by order of the Public Trustee, and that the manager of the company, Arthur Levi, was a considerable purchaser of the stock, and that enemy traders, such as Levi, are now maintaining and building up businesses in this country to the disadvantage and loss of the British trade, the owners, managers and staff of which have been placed at a disadvantage owing to the majority of their number having joined the fighting forces of their country; and, if so, will he take action to prevent the continuation of such trading?

Mr. Bennett Goldney also asked the Home Secretary if his attention had been called to the successful efforts of enemy aliens to carry on the interests of enemy firms which have been supposed to have been abolished and sold up by orders of the Public Trustee; if he is aware, for instance, that the German trade in the cheaper kinds of reproductions of pictures, prints and engravings is still being fostered for future expansion after the war: whether he knows that such firms as Hanfstaengl, formerly trading in a large way at Pall Mall East, were in the habit of concealing their real profits in this country from the Inland Revenue authorities by the device of invoicing goods which had cost, say, 5d. to reproduce, at 4s. 11d., showing only the meagre profit on the books in London of 1d. if sold at 5s.; if he is aware that, although the firm mentioned, Hanfstaengl, has been closed by order of the Public Trustee, the apparent manager is still carrying on the same kind of business at premises known as the Little Art Rooms, Adelphi; if he knows that the apparent owner of this business was the former representative of Hanfstaengl; that his name was H. E. A. Fürst, and that he now calls himself Fürst, without the German distinction over the second letter of his name; and if, in the interests of British trade, he would take steps to intern this man and all other enemy-born traders like him, naturalized or unnaturalized?

Sir G. Cave replied: "I know nothing about the business of Hanfstaengl, except that it has been wound up by order of the Board of Trade, and no alien enemy would be allowed to carry it on. Mr. Fürst is a naturalized British subject. Careful inquiry was made into his case at the beginning of 1916, and the Advisory Committee were then of opinion that there were no grounds for internment or imposing restrictions on him under the Defense of the Realm Regulations. He has done nothing since that time which would justify me in asking the committee to reconsider the case."

GERMAN ART STEALINGS

Will one of the peace conditions involve a return of Belgian and French art treasures removed by the Germans since 1914 from the occupied territories? Until the present war's outbreak, everyone had supposed the custom of nations changed since Napoleon's time, so that it would no longer be possible for a conqueror to fill his museums with plunder. That supposition, like so many others, seems to have been given the lie by the Kaiser, whose agents are said to have emptied the Antwerp and Brussels museums for the benefit of Berlin. Even the Emperor's grandfather, in the war of 1870, took practically no toll of Paris art treasures. Malice has ascribed this moderation to the lack, in that Spartan generation, of appreciation for art, which led those earlier invaders to confine their activities, for the most part to ormolu clocks and silver services.

The modern Prussian, however, from the Crown Prince down, has become a dilettante, an art connoisseur. Hence the very thorough clean-up made of art objects. Berlin, willy, nilly, is to be made a world art center. If tourists prefer Paris because of its greater natural charm, they will, in any event, be forced to visit the Prussian capital in order to see Rubens' "Descent from the Cross." A monopoly of the world's potash supply, and a collection of stolen art, is to keep the world at Germany's mercy—unless the terms of peace provide otherwise.—N. Y. "Eve. Post."

London on J. Carroll Beckwith

The London Morning Post comments as follows on the recent death of J. Carroll Beckwith:

"Among Paris-trained American artists James Carroll Beckwith, whose death is announced from N. Y., does not, perhaps, occupy the highest place, but his genre work was pleasant and his portraits were sincere representations of character. He was a member of the Society of American Artists, founded in 1877 by a number of young painters fresh from the French or German studios, who were regarded by the older men of the National Academy of Design as revolutionaries, troublesome disturbers of almost sacred traditions, dangerous and not to be encouraged." Mr. Beckwith was a native of Hannibal, Missouri, but in 1878 he settled in New York, where most of his work was painted.

CORRESPONDENCE

Academy Protests Barnard's Lincoln

Editor AMERICAN ART NEWS,

Dear Sir: The following resolution was adopted at the meeting of the Council of the National Academy of Design, held Monday, Nov. 12:

"Whereas, the impression prevails that the replicas offered to France and England of a statue of Lincoln by George Gray Barnard in Cincinnati are being offered as gifts from the people of America, presumably with the approval of the artists and art organizations of this country, therefore,

"Resolved, That the Council of the National Academy of Design hereby asserts that there has been no approval of this statue on the part of the National Academy as a body, and, further, that the members of this Council as here assembled do not consider that the statue adequately portrays Lincoln. In a work of this kind, all must agree that character and likeness are essentials. But to us this presentation does not convey the recognized characteristics of Lincoln. In it we are unable to discern evidence of his genius or humor, or any of those lofty qualities which are invariably associated with this great name."

Yours truly,

Harry W. Watrous, Secretary.
N. Y., Nov. 13, 1917.

Giulio Monteverde

Editor, AMERICAN ART NEWS.

Dear Sir:

The recent passing of Giulio Monteverde, the eminent Italian sculptor, briefly noted in the ART NEWS of Nov. 3, calls for longer notice, even at this time, when the world is engrossed with tragedy.

Knowing well his sensitive nature, my instant thought upon reading, first in the AMERICAN ART NEWS that he had gone, was one of relief for him in that his spirit had taken its departure before his beloved country had been invaded by a foreign foe, my next was realization of personal loss, through which the last strong tie with his wonderful period is forever broken, that period in the early eighties when the Rome of all past time, as known to the world in her history, her romance and her art of every form, was bidding her farewell and disappearing almost to submergence by envelopment in modernity.

Monteverde's relation to and place among the great spirits of his time and his unparalleled devotion to the development of modern sculpture can never be forgotten.

A Memorable Day

It was a wonderful setting, spiritual and material, a supreme joy to me to stand beside the master in the presence of this immortal marble; this record of the great poet for the old historic Palazzo Madama, the Senate house of Rome, on such a day as that of June, 1914. Well did I recall just thirty years before—1884—the overpowering consciousness when I, the only student ever accepted by Monteverde, stood like a little speck in the long distance from one side of one of the huge studio rooms, eleven in all, at Villino Monteverde in the Piazza del Indefendenza, Rome, while the master in the next still larger room worked upon a heroic size equestrian statue of Victor Immanuel, with scaffolding all around.

Monteverde was a prodigious worker always, but especially in those days when commissions, of which he took more than he could execute crowded upon him.

Aside from numerous works in other countries, Italy has many public monuments to her heroes by Monteverde; while his symbolic and ideal works are to be found in most of her galleries and museums of art. His work in portraiture includes the great and distinguished, both in blood and in achievement, during Italy's most thrilling time, for centuries.

His last large ideal works were one of the important bronze groups of the Victor Immanuel monument at Rome and a large symbolic marble group, "Trionfo dell' Idealità sul Materialismo." His last great portraits, are that of his friend, Carducci which he worked upon, retaining it in the clay for many years, and his auto-ritratto or self-portrait, reluctantly made only when commissioned to do so by the municipality of Florence for the Pitti Palace, while "The Genius of Franklin," is one of the most charming and famous of his earlier works.

His renown outside his own country was greatest in England, where his name was well known in the seventies and eighties.

The Sculptor's Many Honors

The sculptor was President of the Royal Academy of St. Luke of Rome, of which the King is the Honorary President, and whose history dates from many centuries ago—the longest in continuous existence in the world.

There is no tribute that could be paid to a great, gracious and illustrious master that I, his devoted and bereft disciple, would not pay to the great Senator and sculptor, Giulio Monteverde. Adelaide Johnson.
N. Y., Nov. 12, 1917.

OBITUARY

William Hole

Scottish art loses a conspicuous figure by the recent death in Edinburgh, Scotland, aged 70, of Mr. William Hole, R.S.A. Of English descent, his life centered in Edinburgh. He was educated at the Edinburgh Academy, and began life as a civil engineer. But his bent for art sent him to drawing schools and life classes. Figure subjects attracted him, and he possessed a vivid historical imagination, as witnessed by "The Struggle of the '45" and "The End of the '45," which portrayed Jacobite prisoners passing through a highland village after Culloden. "News of Flodden," painted in 1888, is one of his best known works. His full membership of the Royal Scottish Academy was achieved in 1889, and from 1892 he devoted much time to mural decoration, many public buildings in Edinburgh giving proof of his success in this branch of art. Nor can his work as an etcher and book illustrator be overlooked.

William A. Cooper

William A. Cooper, art photographer, died Nov. 9 in Brooklyn. He was born in London, Canada, in 1847, and studied photography in London, Paris and Munich. His studio was at 292 Fifth Ave., and he made a specialty of reproducing paintings in the collections of American art patrons.

Among the paintings photographed by Mr. Cooper are those in the Widener, Johnson and Elkins collections, Phila., the Isaac and Louis Stern, Hearn and Frick collections in N. Y., Mrs. "Jack" Gardner's in Boston, and Sir William Van Horne's in Montreal.

He made up 15 volumes of photographs of notable paintings in this country, which sold for \$1,000 a volume. Mr. Cooper is survived by two daughters and a son.

Frank L. Kirkpatrick

Frank Le Brun Kirkpatrick died in Phila., Nov. 11. He was born in Phila. in 1853 and received his early education in the public schools. He studied for three years in Munich, and upon his return took up decorating the private galleries and museums. He is survived by three daughters.

Howard Earle Brown

Howard Earle Brown, attorney and former secretary and director of the Craftsman, a monthly publication, and the Stickley Associated Cabinet Makers, Inc., died Nov. 7 at his home, 209 Parkhill Ave., Yonkers, following a brief illness. He was thirty-seven and a graduate of Brown University and the Harvard Law School.

WHEN "EXPERTS" DIFFER.

"We are all familiar with the playful exaggeration which labelled the three grades of mendacity as 'the liar, the damned liar, and the skilled witness.' It must have been recalled in an ironical, though not in a moral sense, to many readers of the Romney case which recently came to an abrupt ending. The authorities who expressed their conviction of the genuineness of that painting stand convicted of fallibility, and not of any wish to deceive.

"And it is difficult to see what difference it would have made to any but the vendor and the purchaser if they had turned out to be right, and the skeptics to be wrong. The essential value of a picture is simply the pleasure that it is capable of bestowing. The canvas which was canvassed for so many days in the Law Courts does not lose a particle of inherent merit because the artist's name turns out to have been Humphrey, nor would it have been any more of a 'masterpiece' had it been definitely traced to Romney's brush. The whole story is an implicit sermon upon the weakness that runs after names, and the vulgarity which estimates art in terms of money. Probably one result of it will be an early boom in the works of the hitherto unfashionable old master who has proved himself capable of being mistaken by 'experts' for a real celebrity. But it must give something of a shock to the system of speculating upon other people's taste and knowledge instead of cultivating one's own. The man who buys what he likes, whether the subject be taken from the Venusberg or from the Cattle Show, is a truer votary of art than the plutocrat who goes to six figures upon the strength of a 'guarantee.'—Pall Mall Gazette.

Irving R. Wiles, who has been quite ill of late, is happily convalescent.

After a summer spent at his country studio at Richmond, Mass., where he painted three portraits, Roland Hinton Perry has returned to his Tenth St. studio, where he will fill several portrait commissions during the coming winter.

George Bellows has returned from California, where he spent the summer. At Santa Fe he painted composition pictures and at Carmel a portrait commission.